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refused to give results I hoped for. The English water-color paper, even down to the thinner varieties, is incomparably superior to anything that is sold.

IX.—LANDSCAPE.

One can readily understand that the painting of a landscape in water-colors involves considerable knowledge in drawing. You cannot dab a green spot for a tree on your paper, a purple-gray prominence for a mountain, without some idea as to their relative position. So, once for all, if you cannot draw, do not try to paint out-of-doors. Your teacher may kindly (?) sketch the view roughly for you, and you may color it; but you know, and he knows, the picture is not yours, but his. And how can you succeed at all unless he is at your side? Do not be guilty of this shamming.

Learn to draw. Learn to draw the objects on the table, in the room, from the window, and the drawing out-of-doors will follow easily and as a matter of course.

So I will say you have chosen your point, your pad is on your knee, your brushes and colors in hand, the cup of water at your side. There are two methods of proceeding—you may begin with the background or sky, or you may begin with the foreground. Sometimes, for reasons, it is best to take one, sometimes the other. When you thoroughly understand your colors it does not matter which you choose. The English method is to begin with the background or distance, and work forward, putting a faint wash over the whole in the appropriate colors, and with two other washes completing the work. You have seen examples of this in the English water-color books.

In this country this method is but little used, and it is safe to say that the crispest, most transparent landscapes by our native artists are painted on very different principles.

You have been waiting: Let us begin. It will be with the sky. I cannot tell what the day may be that you have chosen; it may be a dull day, without a tinge of blue in the sky; it may be a cloudless day, and all blue. But whatever sort of day it is, suit your wash of color over the sky to the color of the sky. If you have handled your colors at all, you will know that light red, cobalt or new blue, and yellow ochre, will give you a gray sky, and that sky blue is not cobalt used clear, or new blue, or ultramarine. Celeste blue comes nearest, but even that requires, as all the blues do, a little yellow added to soften it. If it is a blue sky do not paint it blue in one tint from the top of your paper to the edge of the horizon. You will notice the hue is much lighter in tone, perhaps, at some hours of the day, certainly on a clear day lighter, even to yellowness, on the horizon. Use the color, modified clearer, deeper at the top of your picture, and without adding more color add a good deal more water, and that will soften it to the horizon. Allow the color to run over into the mountains or trees that may bound the horizon. Now wait a moment for the paper to dry whether there are mountains or trees next the horizon, in either case you may safely use crimson lake (or light red is better), new blue, and yellow ochre or raw Sienna, using more of one color than of the others, and thus realizing another color than a gray, for you already know that a combination of these colors will make a gray. You do not need a gray on the mountains or on the trees, and yet it is in substance a gray. It may be a green gray, or a purple gray, or a blue gray, or a yellow gray. Choose which is best, and, beginning at the base of the object, work upward toward the sky; if the paper is moist, as it should be, there will be no harsh line of color, and therein will lie the charm. If you can put on this tint as deep as required, your work will be all the better for it. Proceed, then, with the trees, or slope, or houses, and finally down to the foreground. After the sky and distance are painted use the colors comparatively dry in the rest of the drawing, except, perhaps, with the immediate foreground. As that should be as simple as possible, a wash of color may, perhaps, be enough.

It is impossible to give more than a schedule of colors for trees, there is such a variety of tones. If you make your greens without the foundation colors of Hooker's greens or terre verte, or sap green, put upon the palette Antwerp blue, new blue, yellow ochre, raw Sienna, burnt Sienna, Indian yellow, and lemon yellow, or gamboge and brown madder. Mix all the yellows separately with all the blues, and choose the best. Do not make a sharp, bright green; rather follow the olive tints. If you could paint out-of-doors in late September or early October you would understand what I mean.

Paint a corn-field after the corn is stacked, not as many-hued as you will see it, but simply, without much detail, and the soft, mellow tones will insensibly come to you.

Do not paint many houses, at least not new ones. Old stone houses are the painter's delight. The grays, both cold and warm, with the browns, are used largely for these. Do not forget the dashes of light red or Indian red under the edges of the roofs and window-sills.

L. STEELE KELLOGG.

(To be continued.)

Amateur Photography.

CONDUCTED BY GEORGE G. ROCKWOOD.

THE TRANSFERROTYPE PAPER.—It would seem that there is no end to the novelties and new applications in photography. It is scarcely a month since Dr. Piffard introduced his flash light, which was so promptly accepted by the fraternity that magnesium, which was in the market at about thirty-five cents an ounce, within ten days was "cornered," and we were glad to purchase it at a dollar. There is, however, a good supply now at the normal rates, and every amateur, no doubt, has arranged for his evening seance! Now comes another wonderful novelty in Eastman's Transferrotype Paper, a name a little too literal to be euphonious. It is for the purpose of transferring the photographic image after development to any substance known, whether it be metal, glass, wood, canvas or china. Its adaptability is wonderful. Contact or enlarged prints are made upon this paper in precisely the same manner as upon the well-known "permanent bromide paper"—the same emulsion being used for both. When fixed and washed, the print is laid face down upon the object to which it is desired to transfer the picture; after drying, under pressure, the paper is removed by the application of hot water, leaving the print upon the object where it was dried. The operation is easy and certain, and the results surpassingly beautiful. By this process, opal, window and lantern transparencies can be made with less trouble and cost than by any other method. One of the multitudinous applications of this process will be the transferring of pictures to canvas and placques, so that the amateur artist can color or paint them as he may desire. The film is so thin and yet so permanent that I think it will be perfectly safe to paint upon. Mr. Eastman publishes full directions for the working of the process. The business announcement of the Eastman Co. will be found in its proper place.

HYDROKINONE DEVELOPER.—Mr. John Carbutt, of Philadelphia, one of the most progressive and scientific photographers in the country, promptly experimented in the Piffard light and the new developer, and sends out the following formula for transparencies and photo-engravers' negatives:

No. 1.—Soda carbonate, 400 grains; water, 8 ounces. No. 2.—Hydrokinone, 96 grains; soda sulphite, 480 grains; water, 8 ounces. Developer.—No. 1, 2 drachms; No. 2, 4 drachms; water, 2 ounces. One or two drops ten per cent solution of bromide of potassium. He recommends the above developer for lantern slide transparencies, and the making of very intense negatives from black and white drawings or engravings, for photo-engravers' use. Of course it is understood that intensity is imparted by longer development.

PORTABLE COMPRESSED GAS.—Mr. T. C. Hepworth, a distinguished London scientist, writes concerning the recent introduction of steel cylinders for compressed gases instead of the very bulky iron ones previously in use. The innovation is one which photographers, lecturers and all who are interested in the lime-light will welcome. Mr. Hepworth had four lectures to deliver recently in as many different towns. Instead of having oxygen to make in each place for his lime-light illustrations, he carried a bottle holding forty feet of gas, compressed into a steel bottle thirty inches long and five inches in diameter. The initial pressure is about 500 pounds on the square inch, but as the bottles are tested up to 4000 pounds, there is little risk of accident. The oxygen is obtained direct from the atmosphere. Hitherto potassic-chlorate has been almost the sole source of the oxygen used for experimental and other purposes.

GUNPOWDER PICTURES.—A well-known photographer recently wishing to make some instantaneous pictures at night, and not having any gun-cotton at hand, exposed two plates on a group of friends, using as an illuminant in each case a few grains of gunpowder and about fifteen grains of powdered magnesium. The results, so far as exposure was concerned, were very good, and plainly demonstrated that by the aid of reflectors extremely successful portraits may be taken at night in an ordinary room. The objection, however, to gunpowder is that it gives off smoke, an inconvenience which does not attend the use of gun-cotton.

THE FLASH LIGHT.—I have found it necessary to increase the quantities of both gun-cotton and magnesium in order to get sufficient light for a rectilinear lens or for a portrait lens, stopped down to insure sharpness in a group or large room. I now use from seven to ten grains of gun-cotton well loosened up, and fifteen to twenty grains of the magnesium powder. For single figures and portrait lens with ordinary stop the original formula is sufficient—say, five grains of cotton and ten of the magnesium powder.

PROPOSED CHANGE OF NAME.—A proposal has been made by some of the officers of the Society of Amateur Photographers of New York to change the name to the "New York Camera Club." The change will be a welcome one, for the present title is not only a long one, difficult to remember, but inconsistent with the fact that some professionals are leading spirits in the society.

A PHOTO-DAMASCENE PROCESS.—The Rev. Dr. Goodwin, of Newark, has long been one of the leading amateurs of America, and has made several inventions in the line of the art which have been patented and gone into practical use. He has now invented a process for etching upon silver, gold, or, in fact, any metal, the most elaborate designs. The covers of a valuable book, the sides of which were silver plates, had been photo-engraved and the etched lines filled with enamel, producing the most exquisite damascene effect. The doctor informs me that he can apply his process to rounded surfaces, such as vases, pitchers, or goblets. Of course, if such pictures can be made at all by photography, it is just as practicable to make the most elaborate design as those which are simple. Some three or four years ago I made some charming pictures on copper, which were used at the time for making transfers on biscuit ware, and which afterward were burned in. My results were on flat plates, and, of course, were in intaglio. The transfers were made by filling the lines with mineral colors and then taking impressions on soft paper on a copper plate press in the usual manner. The fresh impressions were then applied to the biscuit, and "offsets" were made. The paper being removed, the pictures or designs remained on the ware, which was then fired.

LADIES in doubt as to how to dress for a photographic picture would do well to bear in mind the following facts: Dark brown, dark green, maroon, and plain black materials, without gloss, will take a rich black color. Silks of the same color will take considerably lighter. Snuff-brown, dark leather, dark drab, scarlet, cherry, dark orange, crimson, and slate will take a very rich drab color. Violet, blue, purple, pink, and magenta all take very light, and should not be used in dressing for a photographic sitting. The hair should not be very wet or glossy.

PHOTOGRAPHS OF THE MOON.—It is, I think, some fifteen years since Mr. Louis M. Rutherford, of New York, made a series of negatives of the moon, which were so excellent that the Berlin Academy of Sciences bestowed upon the distinguished scientist and amateur photographer a grand medal of honor. He was not only skilful but fortunate, as he succeeded in making a stereoscopic picture of the moon, which could only be accomplished by securing upon a certain date or period after the first was made a precisely similar negative of the moon at a slightly different inclination. The slightest cloud or haze would have lost him the much-coveted result. The stereoscopic prints from the negatives gave a wonderfully realistic effect—the moon looking as in nature, like a great sphere floating in air. The negatives were so sharp and distinct that they were enlarged to about twenty inches with excellent effect. The original image received on the photographic plate did not much exceed one inch in diameter, and at that time the plates were so slow that the use of an amplifier was impracticable—in fact, it was considered a marvel that the plate could be preserved in a wet condition during the several minutes' exposure necessary. It was before the days of instantaneous bromide plates. The most important results since then are reported to have been accomplished by Mr. Henry C. Maine, associate editor of the Rochester (N. Y.) Democrat and Chronicle, an enthusiastic amateur astronomer. He has recently produced some photographs of the moon of great excellence. The instrument used was a silver on glass reflecting telescope of thirteen inches aperture and seventy-eight inches focal length, of his own construction. The image of the moon at the principal focus is about three quarters of an inch in diameter, but in the latest photographs this image is enlarged to about one three quarters inches diameter by means of an amplifier or Barlow lens. A negative image is in this way secured directly of the above dimensions. The brilliancy of the focal image is so great that drop shutter exposures are possible, producing negatives very sharp and well defined. Contact and enlarged paper prints of these negatives showed a surprising amount of detail in the pictures. The enlargements were fifteen inches in diameter. The moon was represented at about the first quarter and full phase.

DEAD BLACK FOR LENS TUBES.—Triturate lampblack with thin starch either in a mortar or on a piece of glass with a knife, thinning with water to the desired consistency. Mr. F. York says this is a capital and cheap substitute for Indian ink for blocking out or writing on cardboard and stencilling. I have found that lampblack triturated with very thin spirit varnish answered admirably for the same thing.

COLOR SENSITIVE PLATES.—I had a severe but successful test of the color sensitive plates recently. I had to copy a magnificent set of the "Liber Studiorum" of Turner—etchings, printed deeply on yellow India paper in a warm brown ink, and, of course, old. All efforts to secure satisfactory negatives by the wet process or by the ordinary dry plate were futile. With the eosin plates, however, a series of very successful negatives was finally secured. I therefore suggest the use of eosin plates to those who, in future, may have to make copies of old yellow engravings and manuscripts.

LIGHTING UP DARK CORNERS.—An experienced photographer says that he has succeeded in brightening up the dark corners of a room by means of kerosene lamps so placed as to be concealed from the view of the lens; and these lamps, conforming to the other lighting, brighten up the darker parts with great advantage to the picture. He says that, when possible, the camera should be set to at least one third of the height of the room to be photographed.

PROGRESS BACKWARD.—The twenty-five-year-old Shaw patent sliding plate holder has been reinvented in England, and a camera which enables the operator to make a picture first on one end or half of a plate and then is closed and moved till the other end is in position for another picture. As each picture should be carefully developed by itself, or at least, be so that it could be retarded or "moved on," the return to old ways is not an advantage, to say nothing of the want of novelty.